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HOW TO SKETCH SEA, TOWN, AND COUNTRY

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W. G. SAVORY

Fourteen Pages of Illustrations

By
L. A. DOUST



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INTRODUCTION

"Happy is he who lives to understand not human nature only, but explores all nature."—WORDSWORTH.

Excursion, Bk. IV.

"Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report . . . think on these things." Then draw anything, anywhere.

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HOW TO SKETCH SEA, TOWN, AND COUNTRY

CHAPTER I

WHAT TO DRAW AND WHY TO DRAW IT

How often have you said on seeing a fine drawing, "I wish I could do that; get that effect." You envy the artist's ability to express his mood or feeling in so efficient a manner. You, who read this book, have as beautiful and deep feelings as that artist, and you want to tell people, not in words, but by means of a picture.

A drawing is but a series of marks on a piece of paper, by which a feeling is expressed. It is a language. Drawings which have perfect composition and the cleverest technique are useless and waste of time if they have no feeling or impression.

You are always getting impressions—do not neglect them. Either jot down the object by which they have come to you, whether a man, sunset, or a church, or if unable to do this, try to remember it in order that you may sketch them when you get home. Of course this cannot be done without practice: hence this book.

Remember that all drawing is memory. When you arrive home from business or holiday, do not merely describe your experiences, but try to sketch them. You will not make a picture, and the result may not be very successful from the technical viewpoint; but you will increase your ability to retain an impression on paper, and such sketches will, in time to come, surprise you

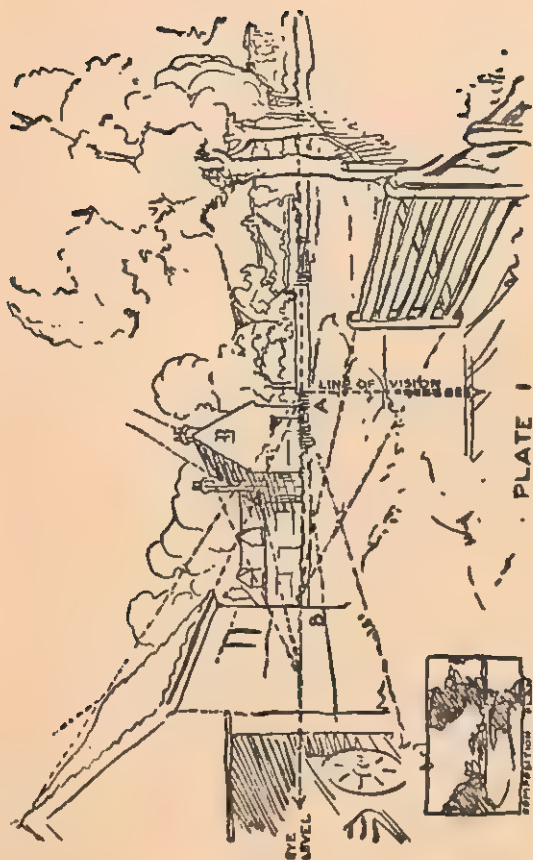
with their power to remind you most vividly of the impression obtained.

In our publication *How to Sketch from Life*, an immediate study of the simple lines and forms of the figure was advocated, without any preliminary work from geometrical shapes such as cubes, or even careful drawings from the antique. In this book, which deals with landscape, architecture, etc., it is yet more obvious that one should make an immediate start from the actual subject to be drawn. Do not copy a drawing of a cottage, castle, or clump of trees. Go to the nearest object, even if it is but a view of chimney pots and roof tops to be seen from your window. Some very beautiful drawings may be seen of roof tops, corners of rooms or gardens, and we have made some most satisfactory sketches in parks.

On one occasion we wandered into a corporation yard; there was an old corrugated iron building, two dust-carts, a small cottage, and heaps of old iron, etc. It was a delightful study. A picture does not consist so much of beautiful objects as of a beautiful arrangement of objects, plain or lovely. In our chapter on composition this fact is emphasized and analysed.

Once I sat by the side of a main road and drew a modern garage with its rows of pumps, piping, one or two noses of motor cars, and one filling up, a telegraph pole, and, in the foreground, the road with an impression of a motor cycle going at speed. It was a happy arrangement and a true impression of modern life.

Old cottages and willow trees are not the only things to draw when in the country. Very beautiful they are and well worthy of many studies, but they satisfy only one of the sides of your nature: an artist has many moods which demand expression by different choice of subjects and mediums. There is beauty in the town as well as the country, in the barge as well as the yacht.



PRELIMINARY OUTLINE SKETCHES SHOWING PERSPECTIVE LINES

A beautiful picture consists of good arrangement of shapes, tones, or colours drawn under the impulse of a strong feeling. You feel the romance of a commercial road or perhaps its sordidness? Very well, draw the commercial road, and don't wait until you find a cathedral. Mr. G. K. Chesterton, when in New York, was asked what he thought of all the illuminated sky signs on Broadway. He replied, "What a sight it would be for a man who couldn't read." How true!

A grand baronial hall laid out with noble furniture is a fine subject for a drawing. But is not the small suburban kitchen, with its cheap furniture and, perhaps, shabby fittings, a worthy picture of the efforts of a man and woman to make a home?

All examples in this book are from actual sketches, and are chosen for being subjects within the everyday experience of all. Note Fig. 3, Plate 2; the romance of a railway station is often overlooked.

Get a feeling about what you are going to draw; a feeling of pity, of admiration, of scorn; and then draw. If you retain that feeling, if you can get that over to others by means of your picture, you have succeeded, even when your drawing is shaky and your composition bad.

Perhaps there is one virtue before all others needed by an artist, sympathy. Sympathy with his subject. If you only see chimney pots you had better not draw them; but, if in chimney pots you see the wonder of thousands of people living together yet separate, or the tragedy of modern congestion; if in the chimney pot you see the hearth and humanity, then you will make a great picture out of chimney pots. We have stopped in the middle of the city, and, with half-closed eyes, studied and sought for the essential features in a striking view. People have passed us, people who have seen this

view hundreds of times, and they have thought us to be strangers. But it is they who are the strangers.

Continually, one should be examining the reason for impressions. Wherever you may be, at work or pleasure, changing moods alter the most familiar surroundings. It is quite possible to get the feeling of spring into a sketch of a busy town.

We have laid great stress upon this "feeling" in a drawing, not only because it is most emphatically the sole justification for drawing, but also because the following chapters will be dealing with technique, composition, etc.—and consequently you might be wrongly led to think that craftsmanship is all that matters. Craftsmanship may be the horse to a cartload of feeling. You can't do without the horse, and you mustn't put the cart before the horse, *i.e.*, to hope to express a "feeling" without respecting and studying technique. But please don't lead the horse about without the cart and its load of "impression"!

As a fundamental exercise, we insist on the necessity for the continual examination of things which appeal to you.

Whether you have drawing material or not, look at the sunset, chimney pots, or whatever it is, and think out how you would set about drawing it. Imagine yourself to have every material at your disposal, and try to decide what to put in first and how, what you could leave out, and how you would arrange the picture.

Many famous pictures are based upon a vivid impression, backed up by a few rapid notes on a scrap of paper.

MATERIAL

When you start out upon a sketching jaunt, you will have to decide first upon the type of paper and material which you intend to use.

For those who have just started this fascinating occupation, it will be best to limit material to a block of cartridge paper, not too large, and two pencils, HB and BB. You may like to experiment with Conté crayon, carbon pencil, or pen and ink ; for the first two, you will need a fairly good, not smooth, surface ; for the last, a good smooth card or paper : these materials cannot be easily erased and consequently encourage very direct drawing. Such directness or decisiveness is an important attraction in many sketches. You will find a Gillott 303 nib very suitable for average penwork.

It would be waste of time for us to go into the multifarious mediums at the disposal of the more advanced artist : you will feel your way to the material most natural and attractive to you.

A reminder that grass is damp may be necessary, also that you will wish to settle in odd and various places. So take a piece of stout brown paper or small waterproof sheet : a stool is more comfortable, but the stool is seldom worth the trouble.

Be careful either to sit in the shade or have your paper shaded : the sun on the white surface is very hurtful and tiring.

If you take a rubber, try to forget it as much as possible.

Having gathered your material, you need not spend hours in travelling to an acknowledged or approved beauty spot. Just set out for a walk, try odd turnings, side passages, open yards. Even if you have an objective, do not make straight for it with your eyes shut. Very often one can find early *en route* a better view than the one aimed for. Wander ; roam. Stop and try a view or scene : if it doesn't make a perfect picture, it may be an admirable study. Nearly everything is worthy of a careful study or a quick sketch, and

there are hundreds of attractive sketches within ten miles of your home.



PLATE 2

THREE SIMPLE SUBJECTS

If you went into an old gasworks being demolished, you might, at first, see nothing to sketch. We actually did this ; but it started to rain ; we had to shelter there

for an hour or two. The result was most original and attractive drawings.

An old artist friend spent four years in Scotland, sketching and painting, but afterwards confessed that the work which was to be found within a small radius of his home was, if anything, the more fascinating.

Now for a few tips to aid you when actually sketching.

The first is to cut a small oblong hole, say $2'' \times 1\frac{1}{2}''$, in a piece of paper. This is an extremely useful means for finding a picture. Look through the hole at the subject before you. Move the paper about slightly, until it seems to enclose the best arrangement. In this, our coming chapter on composition will, of course, help you considerably. Remember that this oblong hole can be upright or flat. Do not decide upon the happiest view when standing, and then sit down to make your sketch. The variety of arrangements possible in one subject is exemplified on Plate 11, Figs. 1, 2, 3, 4 and 5.

The next tip is, from every artist's experience, absolutely necessary. It is that of looking at things with half-shut eyes. By doing this, you simplify the view, minor details become blurred, and you see only the important lines, colours, and tones. It is obvious that you are unable to put into your little picture all the detail seen; but with half-closed eyes you will see as much detail as you can use; and, more important, it will also be the right kind of detail.

For instance, by half-closing your eyes, you will discover that grass in the distance or middle distance is often more accurately shown by lines across the paper than by the lines of the grass blades. In trees, the clumps of foliage will become more clearly defined, and you will perceive more plainly the light and shade by which thickness is shown. Perhaps one of the most

obvious examples which proves the usefulness of this half-shut eye habit is that of architecture. In a window, whether of church or house, the lines of masonry and woodwork in the sunlight are not seen ; with half-closed eyes you see only the shadows, and you will find that if you draw only the shadows, you will have expressed the window. See Fig. 3, Plate 4.

We would urge you to apply this method of observation continually, even when you are not sketching. It should become a fixed habit, automatic, unconscious.

The first glance one gives to a thing of beauty does not include the mass of unimportant details ; these you see later and are apt to kill your first impression. With half-closed eyes you will regain the striking and simplified impression of your first glance. Moreover, as we have said, you will in this way see just those things which should be in your picture.

The next fundamental lesson, which you will do well to learn and acquire as a habit, is to look longer at your subject than you do at your paper. For example, the direction and curves of a bough must be fixed in your mind before you look away from it to your paper. In this way you draw with a clear mental image of the bough as it actually is. The most efficient artist is he who looks longest and draws quickest. By looking longer he gets the deepest impression and knowledge of the object, and by drawing quickly he puts down what he has seen before the mental image fades. With practice, he will sometimes be drawing without looking at the paper, so quick is his pencil and so persistent is his study. As a good pianist looks seldom at the keys, so a clever artist sees very little of his paper : his brain is memorizing the subject just ahead of his pencil.

Having, we trust, properly emphasized these two methods, *i.e.*, to look long at your subject with

half-closed eyes, we will suppose you to be happily seated before an attractive and simple view.

HOW TO START

The first line to put on your paper is the horizon or eye level. Sometimes this line may be quite obvious as at sea or on very flat land ; but seen or unseen, it is so necessary for correct arranging of your picture, that it must be drawn. In landscape, interiors, and even in small studies and sketches of detail, must this important horizontal line be put in first : upon it is built all perspective. Please note the eye levels of the outline sketches on Plates 1, 2 and 3, also on Plates 12 and 13.

The next thing to do is to re-check, by means of your little frame, the section of the landscape before you, which is to form your picture.

Let us take, for example, Plate 1. We discuss the composition and technique of this drawing in a later chapter (see Plate 12).

At the moment, we are only concerned with proportions. It is easy to estimate the centre of the picture, the right-hand side of the house (A). Now, you probably know the method of measuring by means of the pencil held at arm's length. For those who have not heard of it before, it is as follows : Hold the pencil in front of you at arm's length, and with one eye closed, mark off the distance to be measured along the pencil with the thumb.

The next important line to place will be the outer edge of the barn on the left (B). Using the pencil for measuring, we find that this is nearly midway between the line already made and the edge. Having obtained this distance A to B, you can arrive at and check others, such as the position of the nearest tree, the height of the

buildings, the distance of the bottom of the gate from the eye level, etc.

PERSPECTIVE

We will now touch upon the very important subject of perspective.

It is not necessary in general landscape sketching mathematically to construct every line by the laws of theoretical perspective. For example, you must decide approximately the slope of the roof line of the house. But the gutter line must, when produced, meet the roof line at the eye level. This is the great principle to be constantly kept in mind.

All horizontal lines at right angles to your horizon, such as the wall, window, and roof of the barn, meet at the eye level and directly in front of you. The old example of the straight railroad illustrates this point.

Horizontal parallel lines always meet on the horizon : for an example of this, note the extended lines from the gate and others in this drawing.

If a building is directly facing you, such as the small one between the house and barn on the left, the roof and all horizontal lines are parallel to the eye level.

There are, therefore, three main rules for perspective on which to construct your drawing, and which you will find necessary in every subject.

If you settle the main placing by pencil measurement and you decide the direction of lines by these three rules, you will have little difficulty in rightly drawing such problems as a dip in the road, a tilted cart, and other unlevel surfaces.

We would draw your attention to the big part which perspective plays in the illustration of a church interior, Plate 3, Fig. 3. The point of vision and eye level is just above the top of the pews. Notice the many lines of construction which converge to this point. The two

centre pillars are higher than the two outer ones ; this can only be shown by true perspective. The roof beams are parallel to the eye level.

In such a subject you will find the method of measuring with your pencil invaluable.

Now, please, memorize these three laws of perspective, and be sure you quite understand them :

All parallel lines, except those at right angles to your line of vision, meet somewhere, see dotted lines from roof, Plate 1.

All horizontal lines except those at right angles to your line of vision, converge to the horizon, see the gate, walls and roofs on Plate 1.

All horizontal lines parallel to your line of vision converge to the eye level at your point of vision, see Plate 1, perspective lines of barn.

Perspective is a vast mathematical subject, and would necessitate several books of this size to explore thoroughly ; but, if you clearly grasp and continually apply these simple rules augmented by the pencil-measuring wrinkle, you should have no difficulty in getting " depth " in your picture.

The more subtle means to obtain this essential " depth," such as the simple treatment of distant objects, and the use of bold lines in the foreground, are dealt with in a later chapter : they are a matter of technique.

Now let us revise briefly all we have as yet said. First : do not draw unless or until you have a sympathy or feeling about your subject. If you consciously gaze at anything, you will sooner or later get a definite feeling about it, and as we have said, the all-important thing is to retain in your drawing the impression you receive. Secondly : Half-shut your eyes. Thereby you grasp the essential lines and shapes which give the impression. Thirdly : Perspective,

8/10



PLATE 3

INTERIORS IN OUTLINE

which places such lines and shapes in their right positions, size, and distance.

With the application of the rules already mentioned, you should easily be able to make a simple outline drawing, such as Plate 1 and Figs. 1 and 2, Plate 2. It is wise to draw a complete pencil outline foundation, such as these ; for it is best to keep before you the general impression of the whole picture.

As an illustration of the uses for the above three points, we will take an example in which the impression or feeling would be similar to all. You are on a beach. Above you and beyond stretch high cliffs, before you a wonderful sunset. The impression is one of overpowering grandeur, and your first thought is a regret that you have not your sketching pad. By force of habit you half-close your eyes. Immediately the impression is intensified. You carefully memorize the acute perspective of the lofty cliffs, upon which much of the dignity depends ; also you see the beach disappearing to the horizon as a road. If you are a colourist, you ponder on the sky hues.

You will now have this view fastened upon your memory, and, with sufficient technical ability, are in a position to make a sketch of it when you arrive home.

Such a view as this may be uncommon to some, but is chosen for its simplicity. The more complicated sensations of everyday life are equally applicable to these three rules. Winter and summer, town and country, in or out of doors, always the artist is developing his appreciation and ability in these ways.

CHAPTER II

TECHNIQUE AND DETAIL

No drawing is successful as a finished product without good sound drawing of the substance and texture of the objects in the picture. Brick, stone, wood, grass, tree, and water—all must be treated in a separate way. If you can show these well drawn in the foreground, you will have little difficulty in making them look what they are when in the distance.

Many sketches and detailed studies should be made of parts of buildings, trees, boats, furniture, etc. Attend carefully to the nature of the object, but use bold lines wherever possible.

A continual variation of line according to the material to be expressed is called "technique."

It is usual in books of this nature to give specimens of shading or hatching, and to lay down definite rules to control your pencil or pen.

We wish to avoid cramping your individual style of expression, and, therefore, would warn you not to follow too rigidly any orthodox types of line in hatching. In book illustration, it is often necessary to limit one's freedom for clear production; this point is dealt with in *The Art of Caricature and Cartoon*—No. IV in this series. But, even in independent sketching, there is nothing more disastrous in a line drawing than for the lines to merge into a muddled mess. To get this clean charm of directness, you will find it necessary, when altering a section of pencil shading, to erase completely before redrawing.

Now for detail. In most objects there is one side in light and one in shadow: for a time we will concentrate

upon the latter, which consists entirely of shading and hatching.

ARCHITECTURE

Please note on Plate 4, the sides of the buildings in shade. The variety of surface and substance on this plate is sufficient to give you an idea of the charm of technique.

Nearly always the shady side of a building is used to express thoroughly the kind of material being drawn.

In Fig. 1 of this plate you see a thatched wooden barn, a tiled red brick shed, and a small corrugated roof. The tarred wood of the barn shines white in the light, but in the shadow we can see clearly and strongly the peculiar dark sparkle of the tar. Notice the very different line used to show the roughness of the thatch. In both cases, the texture of the material in sunlight can be shown by careful technique in the shade.

Some most pleasing effects are to be obtained in brickwork, which has the added attraction of being one of the easiest materials to draw. For example, we show the brickwork of an old chimney stack, Fig. 5. Contrast this with the more recently constructed brickwork under the corrugated iron of Fig. 1. The weather-worn chimney stack lends itself to a great variety of line. At the top, which is smoke-blackened and farther from the reflected light, the bricks show black; whilst in the lower part, the age and wear are shown by a complete lack of monotony in line. Take particular heed to the rendering of the roof in this figure; it is far more difficult than the brickwork. To get the feeling of these short thick tiles, one has to use a very decided yet free line. The large old-fashioned curved tiles of the outbuilding have a crude check effect owing to downward shadows caused by the curves. In this figure there are three characteristics

to express ; and it is by no means easy to maintain a balance in them. First, it is a building, *i.e.*, rigid and solid ; secondly, it is an old building, worn and

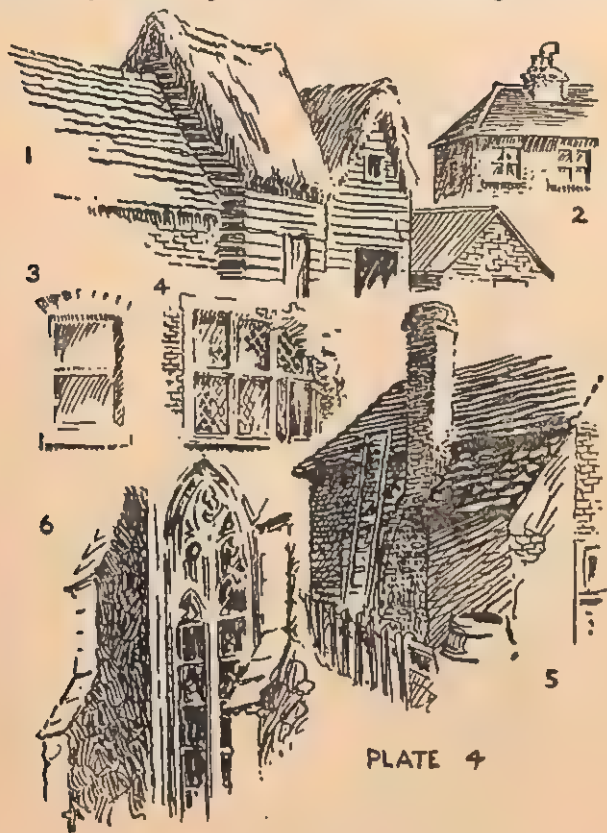


PLATE 4

ARCHITECTURAL DETAILS

weather-beaten ; thirdly, it is an old building of certain material. All these three, the material, the age, and the solidity, must be constantly in mind when drawing

even the smallest line. Any one of these characteristics may be very easily and lamentably over-emphasized; for instance, had the vertical lines in the tiles of the outbuilding been shown more definitely, the feeling and charm of age would be lessened. To test this, place your finger over these apparently carelessly drawn tiles and you will find that the attraction of the drawing is very decidedly weakened.

You will do well to compare this old building, Fig. 5, with the more modern one of Fig. 2. Heed the simple straight lines used throughout the latter: the clean outline gives the smooth sharp edges of a new building. See also the corrugated iron building, Fig. 1.

Another substance which is far from simple to render well is rough stonework. We will refer at the moment only to the shaded sides of the church buttress in Fig. 6. The series of short lines in all directions give the hardness and strength of stone. You will need much practice for this type of hatching, but when successful, you will be well repaid for your pains.

When you draw the shaded parts of a building really well in shape, technique, and depth of tone, you may be surprised how few are the touches needed on the sunlit parts. It is in sunlit parts that many quite skilful students spoil a good drawing. As there is so little to put in, it becomes extremely vital what is put in. The simplest example of this is the window, Fig. 3. Let us suppose that you have such a window to draw. We advise you to draw carefully in pencil the outlines of the details of the framework, sill, and brickwork. Now with the pen you set out to express this window in as few lines as possible. If you give the effect of glass and the shadows of the sill and framework, you show a window. Then, one or two thoughtfully placed broken or dotted lines, explanatory of the general construction, are all that is wanted. Even in a fragment such as this,

you see that the problem is to place the shadows accurately.



PLATE 5

LANDSCAPE—SECTIONS

Fig. 4 is a happy example of the choice and restraint of line in high light. See how the shaky broken line

portrays stonework, and how the darkened corners of the mullions present their angular shape.

This elimination of drawing in high lights is carried to its extreme in the chimney stack of Fig. 5. The feeling of this drawing is bright sunlight, and, although bricks were to be seen on the sunny side on the chimney stack, this white space on the chimney was left right in the midst of the surrounding shades, in order to emphasize the sunny feeling. A full contrast of tone such as this is invaluable in line work, where one has no colour ; and it is observed that the definite drawing of the bricks on the shaded side plus the broken edge line at the other, is quite enough to suggest the brick-work between.

In parenthesis, it will be well to make the rule that a broken line most effectively shows sunlight, its sparkle and glare. Look for some time at the church window (Fig. 6) and the longer you examine it the stronger will be the impression of bright sunshine ; also the fragments of line at the buttress edges show stone in a glaring sun.

You will do well if you copy several times the examples on this plate, but in doing so please use the following method.

Make your drawing at least one and a half times the size. Draw in pencil the simple outline of the shapes, omitting all shadow as in Plate 3. Try your pen, *i.e.*, get the weight and feel of it by sketching a few strong lines on the edge of your paper. Now draw direct in pen and ink. Do please be fully conscious of what you are drawing, a high church buttress or rows of small tiles set on a sloping roof. Complete the parts in shadow first, and you will understand why so few lines are needed in the high lights. Remember all the time that you are drawing larger than the copy, and therefore your lines should be thicker and wider apart. Aim

to retain the peculiarity of each line, its thickness, direction, and type, *i.e.*, variable width, waviness, broken



TREES AND THEIR LEAVES

or dotted ; you cannot hope to get a good line unless you thoroughly realize why it is there in the original.

We deem it advisable for you to do as much direct penwork as possible, with the minimum, and sometimes with no pencil preparation. This is a contradiction to the orthodox method of teaching, but you will find that in this way you will more quickly obtain a clean direct line, which is the great advantage of most professional work over amateur. Another reason for direct pen practice is that you will find out quite early in your studies what can and cannot be shown with such a simple and limited instrument as a pen or pencil. Again, strange to say, direct penwork will help you to draw with a pencil or crayon, whereas it is very doubtful if the reverse is true. But there is one warning: pen drawing is more flattering than pencil, and therefore it is well to analyse carefully all your pen drawings to find their weaknesses.

Now, just a few wrinkles on how to work. When about to draw long straight lines, draw first an imaginary sweep with the pen just off the paper and over the actual one which you intend to put in: this will give confidence and certainty. There is nothing more unpleasant than the diffident appearance of a faltering or niggly line when it should be simple and clean.

In any long sweeping or straight line, it is best to let the whole hand move freely over the paper; do not move the fingers only.

Where a line is of variable thickness, get it in one stroke wherever possible.

Pay special heed to lines which slope down from left to right; this is a naturally difficult direction in which to draw.

Be careful to make all vertical lines truly vertical, particularly in architecture.

It is a great help in all artistic work to look at the reflection of your drawing in a mirror; you will find

that any faults are much more obvious when the drawing is reversed.

We shall refer further to the texture of various materials as we go through the book, but only by actual practice from objects will you properly appreciate the innumerable difficulties and the great fascination of this attempt to give the fullest meaning in the fewest lines.

TREES

It is with a light heart that one is apt to turn to the trees of one's drawing after having tackled the difficult perspectives of houses, hills, roads and brooks, etc. Here, we think, is something which can be "thrown in" in a joyful careless spirit; a few curly lines for foliage and a simple outline for trunks and branches. But, beware: there is nothing, we firmly believe, more difficult to draw well than a tree. First of all is the fact that it is alive, growing and moving; also it is rooted into the earth. How often one feels that the trees in a picture look like flat dummies stuck on the ground, although they may be beautifully coloured, etc. Here again, feeling comes first. If you can get the feelings of bigness, thickness, and life, you will make a successful drawing. The most common error is flatness. A tree however irregular, consists of several dominant branches and their clusters of foliage

Now please turn to Plate 5, Figs. 1 and 2, where the above principle of depth is adequately illustrated. Although somewhat grotesque, these drawings should impress you with the importance of this feeling of thickness, and even appear more like trees than those in Figs. 1 to 5, Plate 11, which have a flat cardboard effect. Always look for the main clumps, and for the direction in which they hang. Remember that a tree is influenced in its shape and growth by its surroundings. If it is isolated on a hill, then it is curved by the

wind and stunted by the cold. Is it by a spring or pond? Then it is prolific of foliage. Is it crowded at one side by other trees? Then it is more perfectly developed in its natural shape on the open side: we say natural shape, because every tree has a natural and individual way of growing. This is most obvious in such trees as the weeping willow and the Scotch fir; but study the elm, the beech, the sycamore, the ash; each has its own shaped contour as clearly defined as its own shaped leaf.

There is a beautiful law of harmony between the shapes of the leaf, the branch, the bough, and the tree itself. This law, which will help you so much in tree drawing, is forcibly illustrated on Plate 6.

First of all, notice that the peculiar outline of the oak leaf is easily traced in the contour of the branch, bough, and tree itself. This similarity is also to be seen in the drawings of the ash on the right side of Plate 6.

To retain this harmony in a drawing, it is not only necessary to get the similarity of contour, but to get a harmony of technique. Pay particular heed to the type of line used in all the oak drawings, and compare with that used on those of the ash.

The oak is peculiar for a rugged sturdiness; how aptly is this expressed in the leaf! The ash is also strong, but is noted for being supple and graceful. Once again, this is startlingly repeated in the leaf. These are but two examples of the general law. So, by making a study of leaves and twigs, you will find that your difficulties are very much lessened when drawing the actual tree.

The technical point to be observed on Plate 6 is the wriggly rugged line used in the oak drawings when compared with the longer freer line of the ash. Even in the shaded parts of the trunk, the peculiar characteristic line of each tree must be used.

There is one great modification of this individual shape of trees, and that is summer, when all trees are heavy and hanging with a fulness of sap and consequently in some cases take on a superficial similarity.

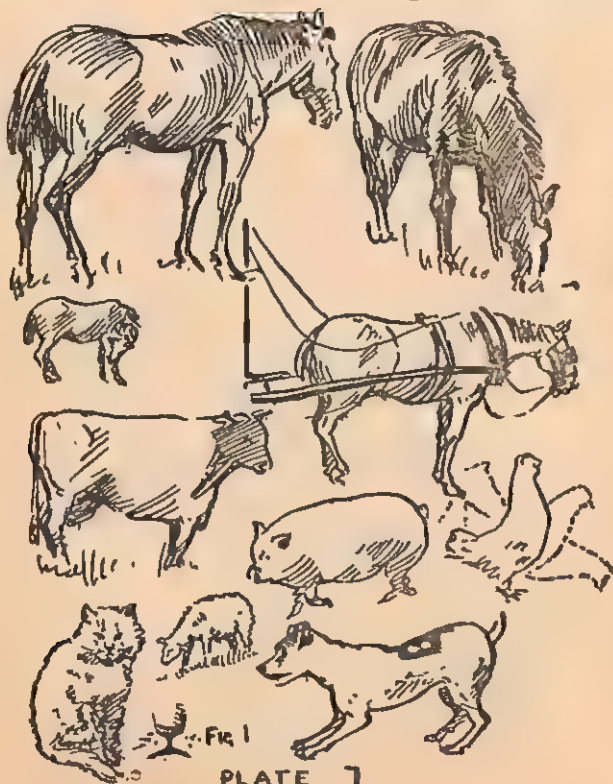


PLATE 7

ANIMALS

Trees are very seldom still ; one can well separate their movements under three degrees of wind—the gale, the breeze, and the zephyr.

The first of these is easily observed and expressed. The whole tree bends and sways in one direction, see Plate 6, Fig. 9.

On Plate 12 you see that there is quite a breeze blowing, and the showing of this is practically dependent upon the drawing of the foliage on the right. It is obtained by the direction of the lines in the shaded parts, and particularly by the short quickly-drawn scribble, which shows the fluttering edges of the clumps, see especially left-hand edge.

The gentle breeze or zephyr is, to the artist, the most elusive of all tree movements. The only clue we can give with which to help you to express this slight rustle is a slower, light, feathery-shaped line. This feathery "feeling," so often seen in the more graceful species of tree, is very charming and well worth much practice.

Whenever you chance upon a pleasing drawing of trees, make a close study of the way in which the artist has obtained his effect. Only a short time ago we discovered and appreciated the excellent foliage drawing in the illustrations by Phiz of *Pickwick Papers*.

One more point to remember. There is perspective of movement. Regard the trees in the middle distance on Plate 12: there is a lessening of size, detail, and tone, but also there is a lessening of movement.

Finally, however free the line you may use, never let it be careless. In many pictures, the great attraction is a simple silhouette of distant trees. In such, the outline must be your main care; also a nice drawing of the openings beneath the foliage and between the trunks, see Plate 5, Fig. 6.

Distance, including trees, should be kept in outline, unless a simple tone is required for the purposes of composition, which subject is dealt with in a later chapter. Observe the pretty pattern of outlines in Plate 5, Fig. 4. Choose each line, in distance, thoughtfully;

for an inch of this drawing may represent a mile or more. So very much has to be left out that what is actually drawn must be very true and very necessary.

Fig. 3 of this Plate 5 shows a close-up view of part of a tree trunk. When drawing such as this, you will see a confusion of detail, from which you have to pick out just enough to make it look true to life. You will need some strong, bold, and well-drawn strokes. Nowhere in a drawing more than in the foreground should one use a greater variety of line, both in thickness and direction. Here, again, we come back to our old problem of texture or surface. Plate 5, Fig. 3, is the trunk of an elm. The roughness of this tree bark is aptly expressed by the strong irregular line.

As a general principle, all tree limbs taper. Our reason for mentioning this obvious fact is that one is prone to overlook it when drawing a study of a portion of tree trunk or branch.

Whilst talking about foreground, we had better touch on the difficulties met with when drawing grass. See Plate 5, Fig. 5. The usual failing is to slip into a meaningless scribble. This is due to a lack of appreciation for this very helpful foreground detail. The careful close-up of Fig. 5 shows how beautiful is the pattern of growing grass. Note the dark diamond-shaped spaces between the blades, even more obvious than the blades themselves.

You will greatly benefit by copying the examples on all the plates referred to. Make your copies larger than these illustrations, as accurately as possible, and with the minimum degree of pencil work. Also we would again stress the necessity for you to be all the time fully conscious of what you are drawing. Make such copying a "speed" exercise. The first copy should be carefully drawn with a full understanding of the subject, not hurriedly, but thoughtfully and accurately. Note

the time taken, and then go ahead and try to beat it. This should be done three or four times. In this way you will develop a fluent pen and a bold interesting line, which will give that outdoor feeling and movement, the aim of all landscape artists.

When sketching out of doors, you will discover that many views are improved and made more interesting by the use of figures. They may be used to better the composition, or to help the "feeling" of the picture.

Place your finger over the small figure in Plate 2, Fig. 2. You will at once appreciate its importance, not only in the composition, but also, being a solitary figure, in the "feeling" of loneliness in this coast view. Also, a breeze is suggested by the blowing skirt.

ANIMALS

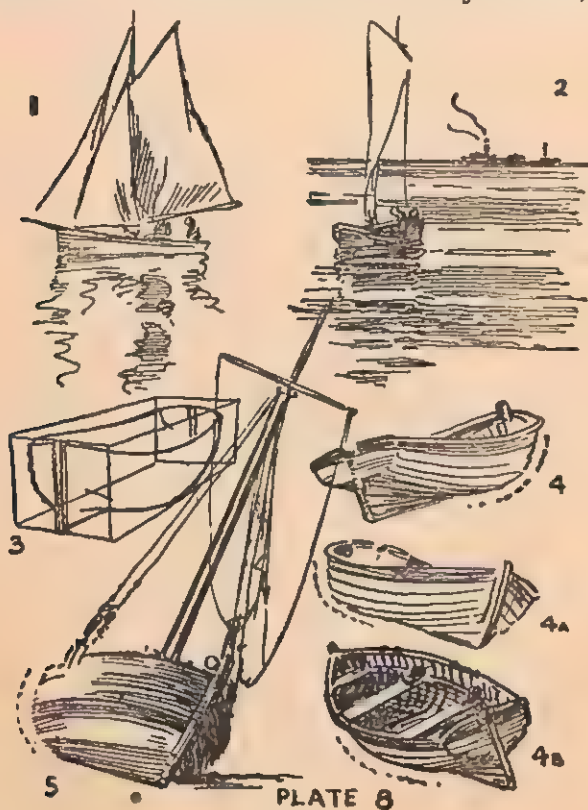
Be always on the alert for a figure to assist your impression. Of course, we have no space in this little book for even a word on figure drawing. It is an axiom that "life" drawing is the basis of all successful art study. We refer you to our book of this series entitled *How to Sketch from Life*, where this subject is tackled in our simple direct method.

Neither is there room in this book to go fully into animal drawing. If you are efficient in life and figure drawing, you will have covered 80 per cent of the difficulties which face you when drawing animals. To those who are unable to sketch an animal rapidly and accurately, we advocate concentration on the position of the beast more than its type and peculiarities. Then leave it until you can turn up a suitable photograph or reference with which to correct and finish.

On Plate 7 you will find the general characteristics of the most common animals.

In the horse, notice the curve of the back, and the flatness across the hindquarters. The direction of your

line must be carefully considered, as by it you may give the shape, thickness, and angles of the body and limbs. The bones of the knees and hocks are very definite, also



BOATS

the jaw bone. The forelegs are straight ; the hind ones angled.

The chief peculiarities of the cow is straightness along its back, the triangular shape of its head, and the depth

of its chest bone. For city dwellers, do not forget that the horns come in front of its ears.

The pig is a simple outline ; but be sure you draw well the flat snout and the obviously large ears.

The chicken shape is familiar to all, but the poise of the body on the legs is frequently lost ; note the dotted line showing how the general contour alters very little in any position. The breast curve is very definite.

Dogs rarely stand still ; they are usually either lying down or active.

The principal points of a sheep are its woolly coat, expressed with a broken curly line, and its long peculiar shaped nose.

In a cat, the line joining the nose and mouth is all-important, see Fig. 1, Plate 7 ; also the sloping eyes and full fur on the cheeks. Do not rely upon whiskers to make your cat.

BOATS

Let us turn once more to a man-made construction, a boat.

Trees and animals vary tremendously, and alter shape in movement and position, but there is nothing haphazard or accidental about a boat. It is an intricate arrangement of subtle, yet definite curves. Nothing built has less straight lines, or is more scientifically constructed than the sailing boat.

Let us take an ordinary heavy rowing boat or skiff, such as on Plate 8, Fig. 4, and, as simply as possible, analyse its lines.

Practically every one has opportunities to draw a boat, and there is, perhaps, no better exercise for training the eye to true drawing. The only straight line of any length, the keel line, should be put in whether seen or not. The stern is usually vertical to this keel line.

Take care lest you make the sides slope in too soon ; give width and depth to your boat.

The great " feeling " about a boat is its gracefulness ; and this is mainly resultant from the sweeps of the planks, particularly the top one. Draw each plank as perfectly as you can, especially at each end.

Again, be very careful to get the right curve and angle of the ribs (timbers) inside : they vary all along the boat, becoming practically straight in the top centre of each side, see Fig. 4B.

If you follow closely the above points, you will find it easy to put in the seats, floorboards, etc. In Figs. 4, 4A and 4B you have quick sketches of a boat ; and although apparently careless in execution, the fundamental construction is most carefully retained.

When a boat is afloat, the water-line is comparatively straight. See Figs. 1 and 2, Plate 8.

Masts are usually at right angles to the keel. For goodness' sake, don't let them tilt sideways.

Practice and again practice, from all positions, is needed to understand and draw a boat properly. A clean firm line is essential in order to give strength and grace. Avoid any uncertainty or niggliness. Even first-class artists make errors in right drawing, depth, width, and balance of boats, so you must use every aid possible, such as comparison with surrounding objects and pencil measurements.

Fig. 3 is a diagram to show you the contrast between a boat and a frame which encloses it. This forcibly illustrates the irregular yet graceful curves of its structure. •

The three illustrations (Figs. 4, 4A and 4B) are all of one boat. Notice the drooping curve of the top plank of sides or gunwale, also the dominant sweep of the bilge as emphasized by the dotted lines ; this latter is again very definite in the fishing smack of Fig. 5.

It will be well for you to copy all these examples faithfully. After this, try to do them from memory : keep your line clean and direct.

REFLECTIONS

Few line drawings have more charm than those containing a well-drawn reflection. The rules governing this subject are very simple.

Let us take Fig. 1 of Plate 9. In the reflection, you will notice that the whole of the willow tree is shown, but only the top part of the house and hills is reflected. The reason for this is given in Fig. 4, where the same view is drawn in sectional diagram. The only part of the reflected view to be seen from point A is that which is below the line extended from point B, the reflected top of the bank : this reflected view is shaded.

Only in absolutely still water is a perfectly mirror-like reflection seen. This requires practically no comment. It necessitates an inverse drawing, with the above principle in mind, and somewhat darker and simpler in tone. The most attractive forms of reflection are those seen in a wide stretch of water when a slight swell breaks and distorts the image into fantastic shapes. Turn to Fig. 1, Plate 8, and Fig. 2, Plate 9. Observe that there is no wind in the sails of these two boats : this is important, and often neglected : there cannot be a reflection in water broken by a wind. The slight swell in the water not only distorts the image, but lengthens it very considerably. The great thing to get is a swirly line. You cannot be too sketchy so long as you adhere to the following rules :

Show the perspective of the water by making the swirls deeper as they are nearer to you.

Be careful to get the image, however distorted, vertically beneath the object. Note the reflections of the dark and light sail in Fig. 2, Plate 9.

The simple reflection of the post in Fig. 2, Plate 9, gives you a useful tip for this type of water. Two



PLATE 9

REFLECTIONS

broken wavy lines, not parallel, sometimes interlacing, and enclosing an irregular tone. Such is the general principle of all these reflections. See Fig. 1, Plate 8. the shaded part of the sail.

As these illustrations show, a great variety of line may and should be used : take care to avoid a regular or symmetrical pattern. Study carefully the complicated lines used to express the swirls in Fig. 3 ; also those on Plate 13, showing a reflection in undisturbed, but running water. In the latter, the straight and regular vertical lines give smoothness, the wriggly reflections show a sort of tremble on the surface due to the flowing tide, and the tide itself is expressed by the few long, flat, streaky lines.

Again, we impress upon you how helpful it will be for you to copy these examples several times. But in the case of reflection, it is not necessary for you to be so accurate in your copying as in boats. Aim for the feeling. If, by such practice, you thoroughly acquire the knack of getting this type of line, you will find it much easier when working from nature.

A slight breeze on the water usually converts the image into a long vague shadow, often broken, as in the illustration, Fig. 2, Plate 8. Compare this Fig. 2, with Fig. 1, and notice how the vagueness of the boat's shadow and the white streaky patches express a slight breeze ; whereas in Fig. 1 the feeling is one of calmness and no wind. May we repeat ? Do not show both wind in the sails and a reflection in the water. A slightly choppy water, as in Fig. 2, Plate 10, destroys any reflection.

SEAS

This Plate 10 shows us four studies of seascape, each very different from the others.

Fig. 1 portrays a deep sea swell and no wind. This demands a very long sweeping line, and no sharp wave tips. To be thoroughly impressed with the type of line used here, compare it closely with Fig. 2, which is all sharp-edged waves.

Fig. 4 is an example of deep sea waves under a full breeze. This illustration is particularly useful, as it shows the basis of wave construction. You will easily distinguish the big running waves on which ride the smaller ones. This drawing was taken almost at sea level, and consequently the horizon is hidden by the crests of the rollers. Notice the somewhat mosaic effect caused by the swirling foam and smaller waves.

Fig. 3 is a very expressive example of sea perspective: the tide running out over wet sand. The dark windy sea is shown by a long interlacing wavy line, running across the horizon. The lines gradually become straighter as they get nearer, and rapidly get wider apart.

The following are a few points to remember in sea drawing:

Keep the horizon straight and flat.

Draw your foreground with a stronger and more varied line. This will greatly help the perspective.

All lines in the distance must be horizontal, and straighter as they get nearer the horizon. (This is apparently contradicted by Fig. 3, Plate 10, where the choppy distance is contrasted with the smooth shallow foreground.)

Do not jump suddenly from definitely drawn waves to straight lines: the more perfect your gradation, the more true your perspective.

We should like you to look at the four drawings from the point of view of feeling. The long, slowly drawn and somewhat sluggish line of Fig. 1 well expresses the type of day. The crisp, quickly drawn, short line of Fig. 2 makes you feel the crisp breeze, bright sky, and sparkling sea. The smooth pools and the hardness of the wet sand in Fig. 3 contrast forcibly with the movement in the sky and distant waves. In Fig. 4, the

sweep of the large wave crests is tempered by the confusion in the sheltered hollows: one has to be very alert to get extreme variety here, both along the top of the crests and in the hollows. When competent, you will find that the speed at which you draw is in harmony with the motion of the subject.

SKY

When making a simple line drawing, it is usually wisest to leave the sky untouched. You will often be tempted to put in a beautiful cloud formation, but if you do so, you will, nine times out of ten, lose the softness, overdo the tone, and get an unpleasant hardness and solidity; the cloud will jump out of the picture and your harmony will be lost. This is sometimes the case with the best artists; but do not let it deter you from ever drawing clouds. Experiment; a good sky is a great feat. There are two little tips for when you feel venturesome in this direction:

First, a carefully arranged or composed cloud shape, drawn in dotted outline. See Fig. 4, Plate 5.

Second, a slight suggestion of the dark underside of clouds, drawn with a very carefully directed line as in Figs. 2 and 3, Plate 10. In these figures, the clouds emphasize the feeling of wind. You will notice that where clouds are absent in other plates they are not missed. Remember that clouds follow the laws of perspective in getting smaller and flatter as they near and finally touch the horizon.

INTERIORS

Let us now suppose that you are temporarily unable to draw out of doors. This need not deter you from using your pen or pencil to advantage. Some most charming studies are to be made in any building.

Churches, chiefly ancient ones built in the times of pure design and reliable craftsmanship, lend themselves

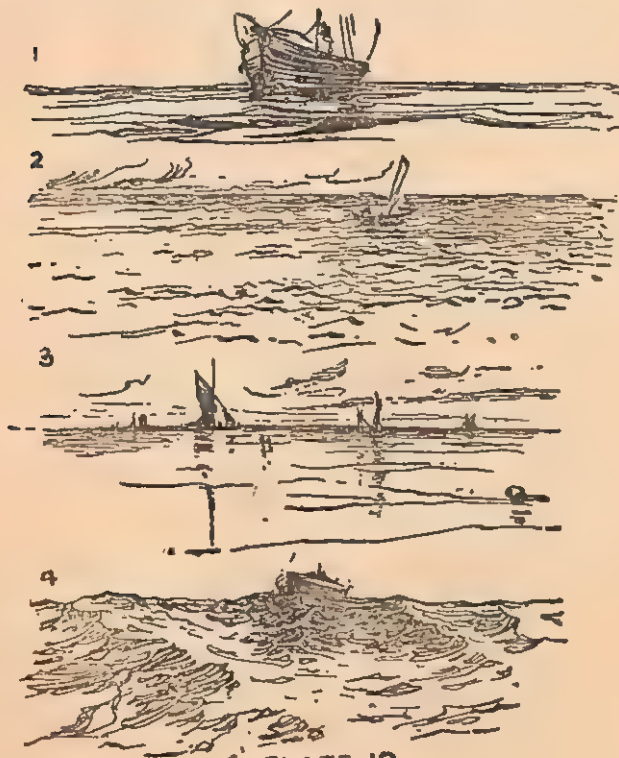


PLATE 10

SEAS

to glorious effects, even in pencil. For example, we refer to the simple outline sketch Fig. 3, Plate 3 ; this

is taken from an actual study on a wet day. The difficulties in such a study of the all-important perspective and complicated tone are amply compensated for by the very beautiful finished effect. As an exercise for proportional drawing, such studies cannot be overvalued. But there is no need to travel as far as even the nearest church. There are, we expect, subjects always before you. Two simple ones are suggested in Figs. 1 and 2, Plate 3.

Generally speaking, in interiors and when one is limited to black and white, it is advisable to get in a part or whole of a window. This is particularly helpful towards the feeling of being inside a room; a general heavy tone and a splash of light gives the contrast necessary. The one all-important feeling about an interior is that you are enclosed by walls. How very easy it is, in interiors, to give the effect of there being no wall behind the artist, as if one was looking into a shelter or on to a stage. This failing is obviated by strong tone work and lighting effects. Do not forget that the light is not diffused, but is shining through a restricted space such as a window.

Turn to Plate 14, a drawing of a dining-room. We have been talking of open spaces, sea and sky; we must now come back to close-up detail, which often demands more patience and knowledge, and upon which all good drawing is based. Great artists concentrate upon foreground. It has been told that a fond parent introduced her child to one of the old masters. She informed him that the boy had no difficulty when drawing a foreground. "Is that so?" said the master. "Then I am afraid I can teach him nothing, as I myself have been trying to do that all my life, and have not yet attained success."

Naturally, in foreground, the biggest problem is to portray the varied expression of the different types of

material. In all interiors, a large variety of line is necessary. Also our much emphasized practice of

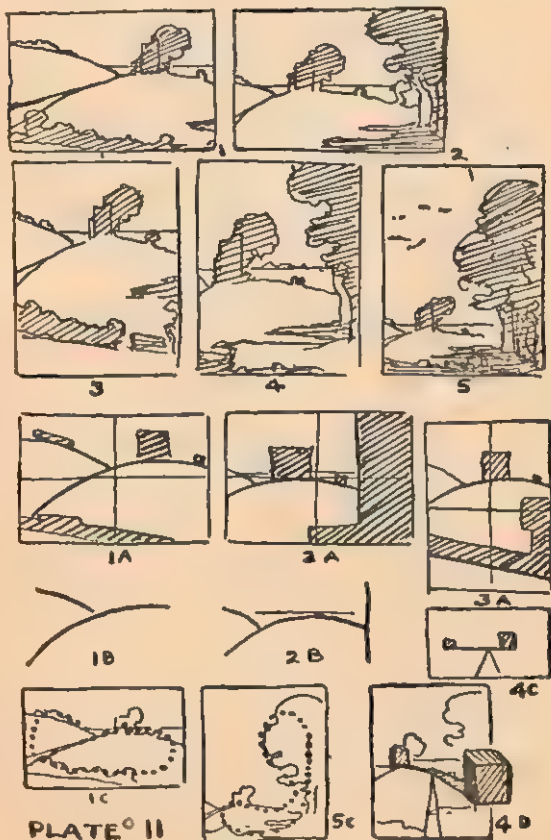


PLATE II

COMPOSITION

half-closing the eyes is invaluable in such subjects. If you try to put in all you see you will never finish, and

you will eventually fill your paper with a confused mass of finnickly lines. It is not easy to choose between the necessary and unnecessary in objects which are within a few feet of you. But this must be done if your drawing is going to prove effective.

Composition, or arrangement, will play a large part in your choice of detail and line, and this is the subject of the next chapter ; but our early tip of the rectangular hole cut in a piece of paper will be of great assistance in choosing a definite picture. One is constantly surprised, when using this little instrument, how many attractive arrangements are right under one's nose.

In interiors, especially in more confined ones, all the aspects of a drawing, already mentioned, seem to leap simultaneously at one : feeling, perspective, technique, all become more emphatic. Let us instance Plate 14. The feeling of glittering early morning sunlight through a window into an old oak-panelled room is all-important. Then, again, everything seems to depend upon correct perspective ; the correct and relative height of table, chairs, ceiling, etc., and accurate placing. But what of technique ? The shine on the table, the carved oak chair frames, the old oak beams, the hanging curtains—one feels a need to concentrate upon each and all of these features, and the truth is that they are equally important and should be tackled in the above order. Keep the feeling of shining light and dark corners in your mind throughout.

Now just a word on the perspective, it being the most mechanical and least attractive aspect of this drawing. I guarantee that, in drawing such a table as this, you will have more cause to use your rubber than in many apparently less simple subjects. Constructive perspective lines are most necessary in interiors.

Find the eye level or horizon in this drawing, Plate 14, and apply the three rules mentioned in Chapter I,



PLATE 12

LANDSCAPE EXAMPLE

thereby discovering the meeting point of certain lines, and the reasons for their doing so. We have mentioned the outstanding example of the two sides of the table, and purposely refrain from spoiling your research by mentioning the others. Do this with any photo or picture which may be handy. We assert that in this way you will learn more of perspective than by many hours' monotonous study of diagrammatic drawings.

A few comments on the technique of this Plate 14. The dominant feature is the shining table top, expressed by the strong reflections, very little different from those of water. But its smooth hardness is given by outlining the splashes of sunlight.

Please remember the general and universal rule that all objects silhouetted against the light lose distinct outline and are not so dark in tone as they at first appear to you; for example, we have the window mullions. Such is the result of the light coming round them, and the sparkle of light, atmosphere, and dust between them and you. If you make silhouettes black, you diminish the force of light. Verify this by looking very carefully with half-closed eyes at your own window. A thin object before a strong light is hardly to be seen, and the framework of a lighted lamp at night is practically a blur.

The obvious artifice of the broken and irregular lines of the leaded window panes accentuates the effect of light and gives the sparkle of glass.

Note also the following points: The long sweeping lines used for the curtains. The short strong line used for the carved woodwork of the chairs, and the simple expression of their padding. Compare the line used in timber, fireplace, and walls. The unobtrusive yet carefully placed figure of a girl in this drawing is a good example of how a discreet use of the figure in interiors will add to the interest and improve the composition.

CHAPTER III

COMPOSITION

COMPOSITION is an ugly word with a beautiful meaning. One may call a tree, vegetation ; or a sweetheart, a fiancé ; but the consequent coldness is not more obvious than when using the word composition for harmony. Composition is harmony, perfect balance ; it is a sense of satisfaction in quantity.

For a more obvious word, let us use the word arrangement. You all enjoy a well-arranged room or vase of flowers. This feeling of arrangement is yet more necessary in a picture, a thing closely to be looked at.

Few people, if any, have a complete and natural gift for designing. In this respect it is like perspective. The best artists have to check their first arrangement of a picture by certain rules. In teaching, it is a general practice to start with these mathematical rules and work up to the construction of a picture ; but the only way to learn anything is by experience, and our object is to confront you at once with an imaginary experience, and by this direct method cause you to realize fully the attraction of, as well as the use of, composition.

On Plate 1 is a miniature composition plan of the view which we examined slightly in an earlier part of the book. Although lacking detail and drawing, you will no doubt admit that this little lay-out is a pleasing design ; that it has a sense of completeness. A separate lay-out such as this is not necessary or even advisable when making studies or quick sketches ; as by doing so, you may lose feeling. But you must have such a plan when working upon a finished picture, which is most usually a product of the studio or home, from rough or

quick sketches. These lay-out compositions should be considerably smaller than your proposed drawing ; because, thereby, you will learn what deserve important places in your picture. Just black in the main masses of tone and the chief lines as shown on this Plate 1.

An illustration of the very interesting composition or arrangement problem, which faces you in every view, is given in Figs. 1 to 5, Plate 11.

We suppose you to be sitting before an ordinary landscape, a church on a hill, trees, hedges, etc. First of all, use your little rectangular hole to choose a pleasant picture. On this plate we have five optional views. Each of these is a pleasing picture and a good composition. Your choice will depend upon feeling. If your predominant feeling is of rolling hills, you will choose Fig. 1. If it is the heavy masses of trees, Fig. 5. If it is the striking loneliness of the church on the hill, Fig. 3 will be your pick. The other two, Figs. 2 and 4, have no predominant feeling ; they are more general, less daring, and lack originality. But Figs. 1, 3 and 5 are more forceful because they concentrate upon one definite impression ; they require more courage and skill ; but, if they are successfully arranged and drawn, such boldness will be more than justified. Notice how in Fig. 5 the height of the trees is accentuated by the low horizon.

The word composition implies a thinking out. Having felt the need for a certain general choice of subject, as above, you must think carefully. To copy nature without thinking results in confusion. Shallow thinking breeds monotony ; if you do not deliberately concentrate on the composition alone, you will have a monotonous repetition and a symmetrical balance most unpleasant. This is exemplified by the fact that when thoughtlessly drawing (say on the edge of a pad) one makes symmetrical patterns, such as

would be quite right in a wallpaper, but hardly enjoyable in a picture.

We will now put forward a few general warnings against this natural weakness of automatic patterning and monotonous placing :

No. 1. Do not put the central object of interest exactly on a centre line of the picture.

No. 2. Do not have two main objects of interest of equal size or importance.

No. 3. Do not set anything exactly in the middle of any space, or between two other objects.

No. 4. Do not make a practice of halving the picture with the horizon.

Some of you may remark that the church in Fig. 3, Plate II, is in the vertical centre of the picture. But if you look at Fig. 3A, which is a copy of this lay-out in block form, you will see that the church and tree, taken as one mass, are slightly off the centre line.

Now please examine Figs. 1, 2 and 3, and their respective block diagrams. Notice the deliberate avoidance of equal weights and masses, and any monotonous symmetry, such as the central placing of objects in relation to one another or to the centre lines.

Let us define this problem of balance in a mechanical way. Fig. 4C presents two unequal weights, which are balanced on a fulcrum in the centre of a picture ; naturally, the bigger weight is nearer the fulcrum. You will at once see that, without the fulcrum and beam (scales), the two weights are harmoniously adjusted within the frame. This is the primary key of balance or composition. If we swing this imaginary beam at an angle, as in Fig. 4D, the principles of perspective affect the size of the two blocks. The weights in this figure are larger than in Fig. 4C, in order that they should bear a relation to the masses of lay-out,

Fig. 4. Notice that the fulcrum is still in the middle of the frame.

From the above you will see that good composition depends upon a balance of unequal masses on the centre of the picture.

We do not believe in making faulty illustrations; such "wrong way" drawings are negative arguments, and we prefer to concentrate on the right way. But you yourself may prove that equal masses are monotonous by drawing a fulcrum in a frame and balancing two equal weights. Two unequal weights balanced on a fulcrum, which is out of the centre, will demonstrate the necessity for central balance.

No picture will hold your interest unless the eye is kept within the frame by means of careful arrangement of objects and lines. The dotted line in Figs. 1C and 5C show the path in which the eye travels when looking at lay-outs 1 and 5. The eye path must never run off the frame, and its course should always form a complete circuit, however complicated. It is surprising how an apparently unimportant line will swing the eye back on its circuit. Turn to Plate 13; the most important line in its composition is that which runs to the right, away from under the boat. The eye travels from the buildings down the waterway to the boat. It has to be brought back to the buildings, and this simple ground line is quite sufficient, partly owing to the strong interest or magnetism of the buildings. You will, no doubt, have commented already upon the fine example of simple fulcrum balance on this plate.

Please remember that everything of interest must have its complementary mass balanced from the central fulcrum, and that the direction of the beam will influence the relative sizes of the two masses.

One could write volumes on composition, and it would be but an elaboration of the simple fulcrum rule.

However much you may study this subject, a very interesting one, never allow this axiom of simple balance, Plate II, Fig. 4c, to become hidden under subordinate detail.

No doubt many of you have spent enjoyable hours in art galleries. You have enjoyed the pictures; but have you appreciated the perfection of composition in masterpieces? The next time you enjoy a good picture, give an extra quarter of an hour to the analysis of its composition or arrangement. As you advance in your work, this way of studying harmony will become more and more absorbing. It can be done quite well from good prints. Even in portraiture, balance is all-important: how often does a hand, carefully set in the corner of the picture, balance the mass of high light on the head. You may always be developing your sense of harmony. Even in a cinema, you will see some splendid compositions or arrangements in the better class film. There is little, but possible, danger of your thinking only of a picture in this way. Never forget that composition is a means to an end, not the end or aim of any good drawing.

CHAPTER IV

THE MAKING OF A PICTURE

WE have explained briefly and directly the principles of perspective and composition.

Now let us turn to Plate 12, our first pictorial arrangement. You will remember that the plate was an example of simple pencil outline, based upon the composition lay-out in the corner of Plate 1. The feeling of sunshine, old buildings, open airiness, is obvious, even at this early stage. The drawing is free, but careful, *i.e.*, in working upon this early sketch there would be little use for your rubber (remember that this was originally a pencil drawing, and was only inked for clear reproduction). Plate 1 is not a tracing from Plate 12, but is a genuine preliminary sketch from which the other was worked up. When looking at Plate 12 with half-closed eyes, you will get the effect of the small composition plan. This should always be the case: it shows that the artist has had the plain scheme of composition in his mind all the time. Detail and technique have been concentrated into the dark masses of the lay-out, an absolute minimum of line being used in the light parts. By the way, do not have large masses of unbroken black. Notice the hollow-looking effect given to the interior of the shed by the small specks of white. You will see this dodge very clearly in the dark parts of the dining-room, Plate 14.

When making a finished drawing with pen and ink, it is a sound rule to begin on an unimportant part.

There are no technical problems on Plate 12 which have not been dealt with in detail in this book. Thus, if you have thoroughly absorbed and applied our

suggestions and methods, you should easily manage to produce an original drawing such as this.

COPYING

We have continually advised you to copy, in our special "direct" and "speed" method, certain plates of detail in this book.

Now, it is often taught that the student should copy pictures by great artists. Looking back to our early efforts in this direction, we fail to appreciate any progress gained thereby. This, we must confess, was mainly because we attempted to make a pretty picture to please our friends, copying line by line without troubling to understand the reason for such lines.

A master's drawing throughout is so brilliant in feeling, technique, and composition that the mind is bewildered and fails to absorb any single good feature. But there is a way by which one may learn a lot from first-class drawings. When one is before you, try to analyse it; look at it with half-closed eyes; cover up parts or perhaps all of it except one detail. Having found a piece which is particularly attractive and clever, copy just that bit, with as little pencil preparation as possible, and with a clear understanding of every line. This may be done with the pictorial plates in this book, if you have no better examples to hand. A suggested exercise of this kind is the hull or body of the nearest barge in Plate 13. Cover up all except this, and you will see how striking is the simplicity and completeness of expression used.

You should make your copy about twice the size. When you wish to copy from an artist's work, you must remember that practically every print is a reduction of the original. Look for a signature and from this clue you may get an estimated size of the original.

Below is a casual selection of masters in line work,

whose drawings should be studied as well as enjoyed, whenever possible :—

D. A. Gregg—architecture, fine tone values.

Herbert Railton—architecture and landscape (old *Harper's Magazines*), rich technique.

Daniel Vierge—Spanish master; wonderful technique.

Martin Rico—Spanish master; bright sunlight effects.

E. J. Sullivan—illustration and advertisements, free sketching line.

F. Brangwyn—industrial subjects, line or charcoal, very strong free line.

J. Pennell—all subjects, splendid technique, rich, delicate, yet firm.

You will find some very fine landscapes and interiors in old and modern numbers of *Punch*. For example, G. D. Armour, Frank Reynolds, Bernard Partridge, J. H. Thorpe.

Many woodcuts, steel engravings, and etchings, etc., may be mistaken for pen or pencil drawings. No such work can be satisfactorily copied with a pen. A work of art can only be successfully copied in the medium in which it was originally executed.

We hope, one day, to produce a book on the various branches of the engraving art.

But copying is a secondary practice; the best and most enjoyable exercise is to make an original study direct from nature. Do not be discouraged if 90 per cent. of your drawing is a failure; the 10 per cent. success should give more satisfaction, and will be more beneficial to you than the most perfect copy.

There is no joy to equal the creative one.

LIMITATIONS AND POSSIBILITIES OF LINE WORK

Under this heading, we shall only refer to pen drawings, but our remarks will be applicable to all line work.

The great problem is to reproduce everything only by lines. Suppose an excellent colour artist had to use a pen for the first time upon such a view as Plate 12.



LANDSCAPE EXAMPLE

He would be used to covering all his paper with colour, and unused to putting in full black tone ; consequently his drawing would probably result in a confused mass of

half-tones—a hundred times too many lines and ten times too many tones. We have mentioned before the importance of economy in line. The church buttress and window on Plate 4, Fig. 6, would be a comparatively simple subject for colour; but to draw in line it is a problem of great ingenuity, we might even say trickery.

Never forget the axiom that if you can express a thing in one line, don't use two.

Don't admire a drawing for the amount of work put into it. As in other things, it is quality and not quantity that counts.

SIMPLICITY OF TONE

A pure half-tone is a mass of lines which has the effect of a grey, half-way between black and white. Other tones are darker or paler.

The great weakness of the novice is to have too big a variety of tones thoughtlessly placed. Your drawing should have only two or three predominant tones. The most conspicuous example is Plate 13, where the general effect is one tone. A charm of this drawing is its dependence upon this single tone value plus the careful placing of black and light spots.

Plate 14 is a study in three tones, the high light tone of window and chairs, the deep tone of shadows, and the half-tone of the table. Upon these three basic tones are many local variations to give colour and texture; but, if looked at broadly, this picture is based upon the above three tone values.

Plate 12 is also a three-tone drawing with two subordinate ones. It will be instructive for you to seek these for yourself.

The white sky and blank corners of a drawing are not considered as a tone, but the few lines of the grass on Plate 12 constitute a very pale local tone.

The golden rule of pen drawing is to leave your carefully chosen white patches as free as possible from lines ; note the mudbank, Plate 13, and grass, Plate 12.

CONTRAST IN TONE, LINE, AND FEELING

You cannot get the true tones of a view in all their variations with pen or pencil ; so you must simplify and exaggerate the chief masses of tones.

Simplification of tone we have dealt with ; exaggeration is a daring artifice requiring strong artistic sense and a restraint within the laws of composition.

In Plate 13, note the contrast in tone of each side of the boat. True tone was neglected on the bright side in order to get the sparkle of sunshine ; similarly on the sides of the barges. But notice the reversal of this, *i.e.*, an exaggerated dark tone, at the top of the right hand building, where the blackness of the side makes the front look much brighter. Study this exaggerated contrast of tone elsewhere, *e.g.*, chairs and shadows, Plate 14 ; and cart and barn interior, Plate 12. Remember either tone or outline may be dispensed with or emphasized at will.

Concerning line values, we would like to recall to your mind the following :

Stronger lines may be used in the foreground.

Broken lines in sunlight.

Simple lines in the distance.

CONTRAST OF FEELING.—A windy day is emphasized by a stolid building ; a flowing tide by a stone pier ; a strong sea by firm rocks ; a still day by a moving figure, for example, see Plate 13, or Fig. 2, Plate 2. The distant figure of Plate 13 also emphasizes the size of the buildings and boats. Always be alert to seize any such contrasting feelings ; but be careful not to make them too obvious, and the result ugly and cheap. A brand new car outside an old-world cottage would be

discord. All contrasts should be subordinate to the main feeling, and should be happily placed. Observe how in Plate 12 the movement of the trees is emphasized by the motionless gate, and *vice versa*; this contrast is inconspicuous but quite definite. We cannot overemphasize the value of contrasts, for without them a picture lacks force and has an uninteresting flatness.

REMARKS •

In this book, we have put down as concisely and emphatically as possible the essential directions on the road to good line drawing. There is no padding, therefore every sentence is worthy of your closest attention, and the book should be always to hand when you are working.

The principle of our direct method is that of going straight to nature with no preliminary practice, such as technical exercises, copying, or theory drawing of perspective and composition.

Begin drawing at once, but do not attempt too much; such drawings as shown on Plates 2 and 3 would present quite enough difficulties in your first efforts. Better put in too little than too much. Also it will be absolutely necessary for you to make isolated studies of technique, such as Plate 4, 6, or 8.

Do not limit yourself to one medium; especially if you have a favourite tool should you vary it frequently. Are you most attracted to penwork, then break away from it to pencil, charcoal or brushwork. It will be extremely helpful and very refreshing. Charcoal and brushwork will make you value masses of tone; the reverse, white chalk on dark paper, will make you see the shapes of all white patches, and with discreet charcoal finishing, should result in a very attractive tone study.



PLATE 14

INTERIOR EXAMPLE

Do not limit yourself to one form of hatching or line work.

Do not make a habit of careful finishing, or of never finishing a piece of work. Work slowly ; work quickly, according to your feeling.

Do not imitate any artist's style ; every expression, no matter how crude, must be individual. If there should be a likeness between your work and another's, it is of no more importance than the likeness between your noses.

This series of negatives are warnings against weaknesses, which are never completely conquered. These weaknesses, so usual in the beginner, can easily grow into definite hindrances to good work.

You have presumably gone through this book, and the variety of subjects which it includes may be a little overwhelming. We have attempted, within our limits, to place you in a position to sketch anything. The variety of nature is its charm. Go boldly at any subject ; do not mind wasting paper, and with the help of such hints as are in this book, you will very soon be turning out work which will please both yourself and friends.

If you desire to become a commercial illustrator you will need to master the contents of this book.

Let us close by emphasizing once more that it matters not what you draw, if it is drawn under the impulse of a strong feeling. Every drawing is a confession. Be efficient, be interesting, be natural.

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